July 2006

MARYLAND HUMANITIES

Archaeology | Art Criticism | Comparative Religion | Ethics | History | Jurisprudence | Language | Literature | Philosophy | Related Social Sciences

Chautauqua 2006

Creativity and Imagination

PRESENTED BY THE MARYLAND HUMANITIES COUNCIL

FEATURING

Coco Chanel • Leonardo da Vinci • Henry Ford • Paul Robeson

12th Annual Chautauqua Site Schedule

Garrett College

TUESDAY, JULY 4
Independence Day Concert and Fireworks by the Garrett Community Concert Band

WEDNESDAY, JULY 5
Tunes from "Showboat" by Garrett Brass
An Evening with Paul Robeson

THURSDAY, JULY 6
Music from the Roaring Twenties by Mountain Top Dixieland Jazz
An Evening with Henry Ford

FRIDAY, JULY 7
Baroque Music by Duo Strings
An Evening with Leonardo da Vinci

SATURDAY, JULY 8
Fifties Favorites by the Carmina Banana Singers
An Evening with Coco Chanel

Community College of Baltimore County, Catonsville

THURSDAY, JULY 6
Violin Music by Rachel Stockton
An Evening with Paul Robeson

FRIDAY, JULY 7
Guitar and Vibraphone by Douglas Mattingly and William Watson
An Evening with Henry Ford

SATURDAY, JULY 8
Hammer Dulcimer and Piano by William Watson and Patti Crossman
An Evening with Leonardo da Vinci

SUNDAY, JULY 9
Guitar Music by Robert Winter
An Evening with Coco Chanel

Cecil Community College

FRIDAY, JULY 7
Jazz and Blues by the Bay Brass Quintet
An Evening with Paul Robeson

SATURDAY, JULY 8
Barbershop of the Times by Dundalk Avenue
An Evening with Henry Ford

SUNDAY, JULY 9
Italian Opera by Yeonjune Suh, with Classical Guitarist Rosa Hyewon Lee
An Evening with Leonardo da Vinci

MONDAY, JULY 10
Celebrating Coco by Pianist John Southard and Soloist Lois Young
An Evening with Coco Chanel

College of Southern Maryland

MONDAY, JULY 10
Music by Jim Watson
An Evening with Henry Ford

TUESDAY, JULY 11
The Music of David and Ginger Hildebrand
An Evening with Leonardo da Vinci

WEDNESDAY, JULY 12
Music by Eric Scott
An Evening with Coco Chanel

THURSDAY, JULY 13
Songs of Paul Robeson by Stephen Johnson
An Evening with Paul Robeson

Chesapeake College

MONDAY, JULY 10
Music by soloist John Farrell
An Evening with Paul Robeson

TUESDAY, JULY 11
Barbershop Music by the Vocal Exchange
An Evening with Henry Ford

WEDNESDAY, JULY 12
Classical Guitar by Anthony Harvey
An Evening with Leonardo da Vinci

THURSDAY, JULY 13
Classic Fashions by Talbots of Easton
An Evening with Coco Chanel

Montgomery College—Germantown

TUESDAY, JULY 11
Songs Sung by Paul Robeson, by folksinger/banjo player Dan "BanjerDan" Mazer
An Evening with Paul Robeson

WEDNESDAY, JULY 12
Songs of Henry Ford's lifetime by Mary Sue Twohy
An Evening with Henry Ford

THURSDAY, JULY 13
If I Had Wings: A Folk Music Interpretation of da Vinci, by Loralyn Coles
An Evening with Leonardo da Vinci

FRIDAY, JULY 14
Creativity and Imagination in Songwriting by Laura Baron and Pat Quinn
An Evening with Coco Chanel

All programs begin under the Chautauqua tent at 7:00pm, except for the July 4th Garrett Band Concert, which begins at 7:30pm. In case of rain, the programs will be held in indoor facilities. All sites are handicapped accessible. If you need sign language interpretation, please call the Maryland Humanities Council at 410.685.4185. For more information, please visit www.mdhc.org or call 410.685.4185. All caricatures by Tom Chalkley, Baltimore, Maryland.

Creativity and Imagination

Creativity and imagination are unique to humans, and our society values people who have the vision to change and improve our lives. This year's Chautauqua characters — Leonardo da Vinci, Paul Robeson, Henry Ford, and Coco Chanel — are examples of extraordinarily talented people who had profound effects on the world in which they lived.

A quick glance at a newspaper today shows the continuing impact of these eminent figures. Nearly 500 years after his death, the success and controversy surrounding *The Da Vinci Code* has made this Renaissance man a part of modern public debate. Near the review of that movie, there will likely be a story about an outspoken actor who — whether he knows it or not — is following Robeson's model of using fame to highlight an issue about which he cares. Throughout the paper are automobile advertisements, products of the mass production and mass consumption revolution that Ford started. And, advertisements for the perfume that debuted in 1921 bearing Chanel's name invariably appear near gift-giving holidays; this fragrance continues to be a lasting symbol of style in an industry filled with fads.

The oldest among our four characters was likely the most versatile one. While he is best known for artistic works such as *Mona Lisa* and the *Last Supper*, da Vinci's contributions to science and technology were just as influential. His studies of flight led to the invention of the helicopter and he is credited with contributing to the development of the tank, the calculator, and the theory of plate tectonics.

Paul Robeson was at different stages in his life, the best athlete, the best actor, the best singer, and a most vocal political activist. Growing up during a time when African Americans could not vote, Robeson embraced the cause of freedom and equality for all people. While his portrayal of Othello and his rendition of "Ol' Man River" are still legendary, it was his work to end inequalities around the globe — especially those in occupied African nations — that made a broad impact.

Like Robeson, Henry Ford was a creative genius and an outspoken political force. He preached about the horrors of jazz and alcohol, promoted anti-Semitism, and renounced modern medicine. But like most creative minds, it was his lasting contributions for which he is remembered. Not only is Ford responsible for the ubiquitous role cars play in our lives, he also created the eight-hour shift and paid wages so that workers could afford to buy the products that they produced.

Finally, Coco Chanel's innovative clothes arrived in stores as women in Europe and America were struggling for equality and the right to vote. With a few sketches, a needle and thread, and savvy business sense, the girl who started at a convent orphanage made women's clothing comfortable, built an impressive fashion house, and forever changed the way that women dress.

Although the fields in which they excelled differed, each of the Chautauqua characters had an important role in shaping the society in which we live. They demonstrate the powerful effects of creativity and imagination and hopefully will inspire you to use your talents to help create a better world. ❋

Coco Chanel:
A Woman for the Future

By Annette Baldwin

No designer in fashion history did as much to change the way women wear clothes as Gabrielle "Coco" Chanel. Her comfortable and practical designs for women's clothing are taken for granted today, but her innovations in the world of fashion in the first half of the twentieth century were revolutionary. Chanel's ideas continue to inspire designers. Most people know her today for her famous fragrance, Chanel No. 5, in the simple, square crystal bottle, with black block lettering, a perfect metaphor for the design philosophy of the woman behind the fragrance – modern, innovative, sensible, and timeless.

A decade before the introduction of her famous fragrance, Chanel's easy, uncomplicated clothes had set the accepted ostentatious, self-conscious, and uncomfortable fashion world on its heels. She was the first to understand that luxury could be successfully paired with simplicity; her lasting impact on women's fashion and their thinking about the way they dress cannot be overstated.

From her early years as an orphan in France, Chanel was determined to change the way she and the women around her were viewed. Born in 1883 in the Loire Valley, Chanel was twelve when her mother died. Unable to meet the demands of caring for five children, Albert Chanel sent his three daughters to an orphanage and convent and his two sons to a farm as laborers and was never heard from again.

Gabrielle Chanel spent her adolescence and years as a young woman in an austere environment as a convent charity case. The sisters were strict and unforgiving; there was not much to eat, and clothing was limited and simple. Chanel learned quickly how to survive — to think fast and to be charming, shrewd, imaginative, and resourceful.

There were few avenues open to a poor girl from a convent at the turn of the century. As a smart and beautiful young woman in her twenties, Chanel was invited by wealthy horse breeder and trainer Etienne Balsan to live at his chateau near Compiegne. She accepted his invitation, but cleverly separated herself from the lifestyle of the courtesan. She avoided wearing extravagant gowns dripping with trimmings that hampered movement and accentuated all the feminine glories. Instead, young Chanel chose loose, comfortable clothing with simple lines and masculine inspirations. She rejected lazy, leisurely days. Rather, she joined the men in their sporting activities, daring to don jodhpurs to ride astride a horse instead of sidesaddle. And no matter how intense her relationship with a man, throughout her life she remained the independent woman, relying only on herself for money and personal satisfaction.

Chanel quickly turned her connections with wealthy men into a business opportunity. In 1910, at the age of seventeen, she opened a shop in Paris selling women's hats and maneuvered the business to the fashionable rue Cambon within a year. Her biggest splash came not from the clothing she cherished, but from the

perfume that went on the market in 1921. By 1924, Chanel gained strong financial backing and broad distribution power when Pierre Wertheimer became her partner by purchasing a seventy percent stake in the perfume.

Chanel No. 5 became a world-wide phenomenon. The bottle's plain, well-balanced profile was a stark contrast to the ornate flacons of the period. The label was an economical visual statement: the name of the fragrance, stacked neatly with three characters on top and six below, was the first to include the name of the designer selling it. The size of the cap assured that the bottle was opened with little effort and the contents used lavishly. The bottle was just the beginning of the innovation. The scent defied the standard in women's fragrances, which were heady and artificial. Chanel knew it was time for a change, creating a luxurious scent at the forefront of fragrance development.

While most people associate her with perfume, it was Chanel's clothing that created the revolution. In *Human Motivation*, Robert E. Franken defined creativity as being able "to view things from a different perspective," and that "for something to be creative, it is not enough for it to be novel; it must have value." Coco Chanel, without a doubt, viewed her world from an entirely different perspective than the male designers who had ruled women's fashions. Traditional design called for women to be trussed up in a formal gown with oversized hats, but Chanel created loose, uncomplicated clothing. Millions of women were attracted to clothing that promised freedom of movement while still being elegant. Chanel guaranteed that through her clothing women would gain a sense of confidence and security.

Chanel exuberantly proclaimed that "Fashion is in the air!" and she drew her ideas from many places. Her early clothing designs — including the famous "Chanel suit," launched in 1923 with its boxy jacket edged in braid and accented with gold buttons — were derived from the male model of clothing. Trousers gave men more agility, so why should they not do the same for women? Yachting crew berets kept the wind neatly off the head, she noticed, and pea coats, though holding a close-to-the-body contour, were comfortable for working. Chanel borrowed freely from her surroundings with fresh interpretation and flair.

She was equally adept at translating her ideas into costumes for the stage. She made a start in the early twentieth century designing hats for famous actresses. This, with her defiant nature, high energy, and public recognition of her accomplishments, made it possible for her to penetrate the world of other artists. She collaborated as costumer on stage productions with poet and playwright Jean Cocteau, the *Ballets Russes*' masterful Sergei Diaghilev, and Salvador Dali. She financially supported the ballet revival of Igor Stravinsky's *Rite of Spring* and designed costumes for another of his ballets. Finally, she added her touch to the silver screen, serving as costume designer for nine films, including *Un Peu de Soleil Dans L'eau Froide*, which was released in 1971, the year she died.

Coco Chanel rose from privation to become one of the most powerful and influential fashion designers in history — in America as well as Europe. Biographer Janet Wallach observed that Chanel "aimed for the top and accepted nothing less for herself." Today's women have Chanel to thank for their trousers, short hair, loose sweaters, pearls for day and pearls for night, "the little black dress" that takes you to dinner or a grand party, and that smart suit that is as comfortable at the office as at the theater. Chanel showed women how to be independent as well as how to be comfortable in their clothes and with themselves. By revolutionizing the fashion ideas of her time, she altered the world of fashion forever for the women of the future. ❋

Meet Annette Baldwin
(Coco Chanel)

Annette Baldwin has been researching, scripting, and performing first-person historical portrayals since 1986. In addition to Coco Chanel, Baldwin's repertoire of first-person histories includes Jane Addams, Civil War spy Elizabeth Van Lew, Susan B. Anthony, and journalist Dorothy Thompson. Baldwin has appeared at the Smithsonian's National Museum of American History and on the Chautauqua stages of Illinois, Missouri, New Hampshire, and Colorado, as well as Maryland in 2003.

Coco Chanel | 1883–1971

Gabrielle "Coco" Chanel, 1931.
Courtesy of Bettman/CORBIS.

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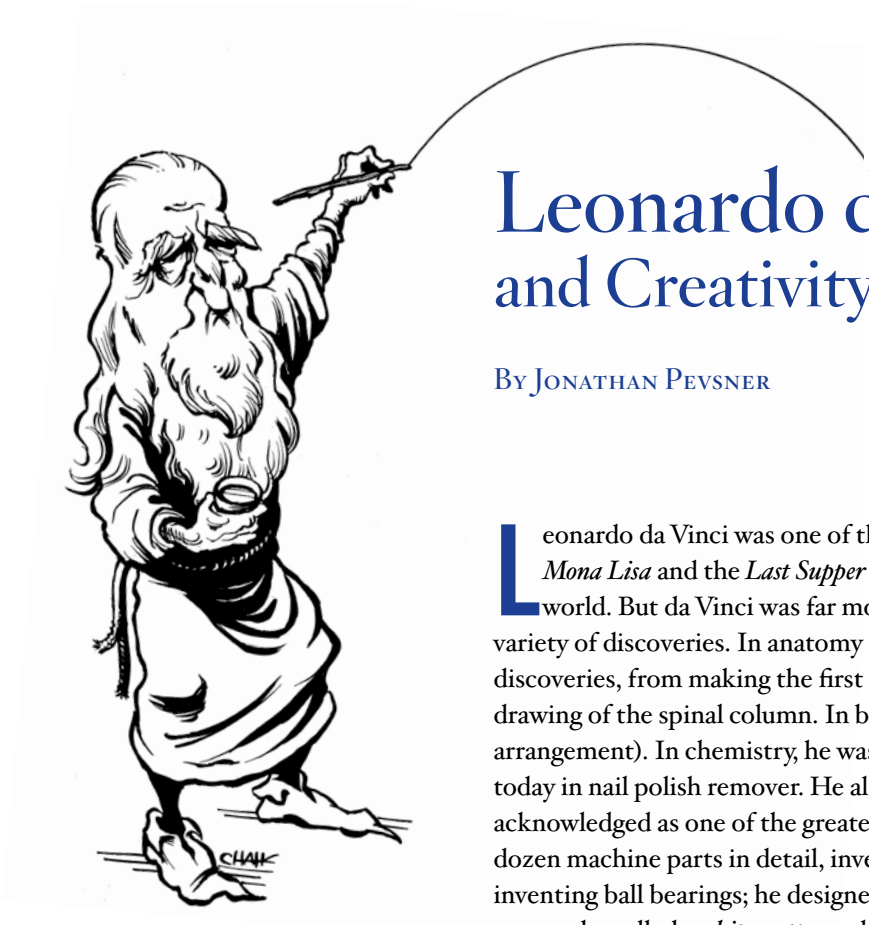
Madsen, Axel. *Chanel: A Woman of her Own*. New York: Henry Holt and Co., 1990.

Richards, Melissa. *Chanel: Key Collections*. Welcome Rain Publishers, 2000; London, Octopus Publishing Group, 2000.

Wallach, Janet. *Chanel: Her Style and Her Life*. New York: Doubleday, 1998.

1883	Born Gabrielle Bonheur Chanel on August 19 at Saumur, Auvergne, France
1895	Sent to the convent orphanage at Aubazine
1902	Worked in a small lingerie and linen shop in Moulins
1908	Set up a millinery shop in Etienne Balsan's Paris apartment
1910	Established a millinery salon on the fashionable rue Cambon in Paris
1915	Opened her first fashion house, Chanel-Biarritz
1917	Designs began to appear regularly in *Vogue*
1919	Opened the House of Chanel at 31 rue Cambon, Paris, where it remains today
1921	Created her first fragrance, Chanel No. 5
1922	Began designing costumes for the French and American theater, ballet, and films
1926	Introduced legendary "little black dress" and made pearls an essential fashion accessory
1932	Collaborated with Fulco de Verdura to create her signature jewelry: enameled cuffs and brooches pressed with large colored glass
1939	Closed House of Chanel after Britain and France declared war on Germany
1941	Lived in Paris with German officer, Hans Gunther von Dincklage, during the war
1945	Moved to Switzerland, living alternately in Lausanne and Paris
1954	Introduced the "Chanel suit"
1955	Created the first quilted handbag
1957	Received the "Most Influential Designer" award from Neiman-Marcus
1963	Received *The Sunday Times* International Fashion Award in London
1969	*Coco*, a Broadway musical based on Chanel's life, opened
1971	Died in Paris on January 10



Leonardo da Vinci and Creativity

By Jonathan Pevsner

Leonardo da Vinci was one of the most creative people in history. He painted the *Mona Lisa* and the *Last Supper* — perhaps the two most famous paintings in the world. But da Vinci was far more than an artist. As a scientist, he made a dazzling variety of discoveries. In anatomy alone, he is credited with three dozen original discoveries, from making the first drawing of the appendix to the first accurate drawing of the spinal column. In botany, he pioneered the study of phyllotaxy (leaf arrangement). In chemistry, he was the first to discover acetone, commonly found today in nail polish remover. He also applied his scientific studies to machinery and is acknowledged as one of the greatest engineers of the Renaissance. He studied several dozen machine parts in detail, investigating the role of friction in machinery and inventing ball bearings; he designed a variety of military devices, including a steam cannon he called *architronetto*; and he was an active civil engineer, designing a bridge to span the Straits of Bosphorus.

Clearly, Leonardo was a genius of extraordinary creativity. But what is creativity? It is productivity marked by imagination and originality. Someone who is productive accomplishes a task of some sort; by being imaginative, the person combines concepts in new ways. We may think of creativity as being associated with the work of an artist, but creativity applies to any realm of life, including a scientist's approach to learning about nature, or an engineer's approach to problem-solving. And while each of us is creative every day as we go through life, Leonardo's creativity is marked by an extraordinary depth and a level of achievement rarely seen throughout history. The breadth and depth of da Vinci's genius is best understood by exploring examples of his work in different fields.

In the world of art, da Vinci painted the fresco *Last Supper* around 1495. Many artists had dealt with the subject before da Vinci, but he chose to depict the dramatic moment when Jesus said to his twelve disciples, "One of you shall betray me." The painting is compelling not only because of its composition and its use of colors, but also for its ability to convey the emotional impact as the disciples react in waves of movement. These figures seem to reflect the essence of each character. Da Vinci wrote that, "The good painter has essentially two things to represent: a person and that person's state of mind. The first is easy, the second difficult, for one has to achieve it through the gestures and movements of the limbs."

In the world of military engineering, da Vinci designed and romantically dreamed of building a flying machine. Leonardo's drawings of flying machines cover several decades of his life. Initially, he thought that humans had sufficient muscle power to fly like birds, to designing a series of human-powered "ornithopters." Eventually Leonardo seems to have realized the impossibility of human-powered aircraft, and he introduced mechanical power in the form of a motor with springs. He then turned to designing fixed-wing models, anticipating Lilienthal's powered glider of 1895 and

Leonardo da Vinci | 1452–1519

Leonardo da Vinci, print after a self-portrait. *Courtesy of the Library of Congress*

1452	Born on April 15 in Anchiano, near Vinci, outside Florence, Italy
1457	Listed as a dependent in his grandfather's tax declaration
1469	Joined the workshop of Andrea del Verrocchio in Florence
1473	Earliest dated drawing
1481	Commissioned to paint the altarpiece, *Adoration of the Magi*
c1482	Moved from Florence to Milan; served as military and civil engineer, painter, architect, sculptor, musician, and court entertainer
1483	Awarded contract to paint the *Virgin of the Rocks*
1487	Began intensive studies of anatomy
1494	Painted *The Last Supper* and began intensive engineering studies
1499	Completed notebooks on the "four powers" — movement, weight, force, and percussion
1499	Moved to Venice and then Florence
1502	Served as engineer for the brutal warlord Cesare Borgia
1503	Began painting *Battle of Anghiari* and the *Mona Lisa*
1505	Wrote notebook on the "Flight of Birds"
1508	Returned to intensive studies of anatomy, including performing the autopsy of a centenarian
1513	Moved from Milan to Rome
1516	Moved to Amboise, France, as guest of King Francis I
1519	Died on May 2 at age 67 in France, following a stroke

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MacCurdy, E. *The Notebooks of Leonardo Da Vinci*. London: Jonathan Cape, 1938.

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Museum of Science in Boston (www.mos.org/leonardo)

Jonathan Pevsner's website (www.davinciandthebrain.org)

Institute and Museum of the History of Science in Florence (brunelleschi.imss.fi.it/menteleonardo and brunelleschi.imss.fi.it/ingrin)

other forms of controlled glider flight. And, for the times when flying machines fail, he designed a parachute.

In the field of anatomy, da Vinci discovered and carefully recorded the structure of the human brain. After consulting several anatomy books (such as Modino's *Anathomia*, written in 1316), Leonardo drew pictures of the human brain. He included the standard view of the brain as having three compartments or cells (corresponding to what we today call the lateral ventricles, third ventricle, and fourth ventricle), each serving functions such as thinking or remembering. However, Leonardo's creative approach stands apart from his contemporaries and predecessors in three ways. First, he observed and recorded structures of the brain that had never been noted previously, such as the maxillary antrum and the meningeal vessels. Second, he labeled the three ventricles in a unique way: he coined the term "imprensiva" to describe the function of the front compartment of the brain in interpreting visual information and he placed the function of sensory integration in the middle compartment. Third, Leonardo ingeniously injected hot wax into the brain of an ox to visualize the shape of the ventricles. His experiment succeeded, and this approach was not duplicated for several centuries.

In the world of botany, da Vinci was a pioneer in carefully studying and experimenting with plant life. He demonstrated that the age of trees can be determined from the annual growth rings. He introduced the study of phyllotaxy (the principles governing the arrangement of leaves). Leonardo described phototropism: "the extremities of plants, unless pulled down by the weight of fruit, turn toward the sky as much as possible." He added, "The sun gives spirit and life to plants and the earth nourishes them with moisture." Da Vinci determined these principles using a practical, experimental approach, which was remarkable for the time he lived in.

Finally, in the world of chemistry, da Vinci experimented with early plastic compounds. While most of us consider plastics to be a twentieth century invention, da Vinci was experimenting with a combination of fish glue (containing gelatin) and egg white (containing albumen) to produce a rudimentary plastic compound. He even created a machine with levers to extrude the "paste," as he called it, out of small holes and suggested a broad range of uses for the compound: "For knife-handles. Chess-boards. Salt-cellars for summer. Pen-holders. Boxes. Antique vases [i.e. imitation of antiques]. Necklaces. Lamps of one piece. Candlesticks. Jewel boxes with inlay work resembling jasper."

These are just a few examples of the range of da Vinci's interest and imagination. He was greatly admired in his own lifetime as a painter, sculptor, musician, entertainer, engineer, and scientist. Over the centuries his fame has grown, especially with the publication of his manuscripts beginning in the late nineteenth century. Today, da Vinci is an inspirational figure for many people. He represents the best of humanity, and he is an example of how one person can fulfill his potential in many areas of life. His creativity is an integral part of who he was as he tried to solve problems as an artist, scientist, and engineer. As we look at the story of his life, we can be sure that he himself delighted in creativity. We can enjoy sharing in the many works he produced, and we can enjoy seeing how his wonderful mind worked. ❋

Meet Jonathan Pevsner (Leonardo da Vinci)

Jonathan Pevsner is Associate Professor at the Kennedy Krieger Institute and the Johns Hopkins School of Medicine and has translated his lifelong interest in Leonardo da Vinci into a series of popular lectures and articles. In his work, Pevsner draws on his expertise as a neuroscientist to emphasize Leonardo's studies of the brain. He is the author of a textbook, *Bioinformatics and Functional Genomics*, and has received the 2001 and 2006 Teacher of the Year award and the 2003 Professors' Award for Excellence in Teaching.

Henry Ford:
Man of Progress, Man of the Past

By Doug Mishler

Many Americans remember Henry Ford as the inventor of the American automobile. While incorrect, the perception is understandable because of Ford's near dominance of the industry from 1910 to 1930. Ford became one of the most popular, troubling, and important people in the first half of the twentieth century. His revolutionary "five dollar, eight hour day" for workers, inexpensive every-man automobiles, moving assembly line, and amazing command of technology made him appear to be the embodiment of American progress.

Yet, while Ford's public persona radiated like the sun, there lurked behind it a dark, pessimistic, reactionary side that increasingly dominated him as he grew older and more successful. Like his countrymen in the period between the World Wars, Ford confronted the profound changes in American society and culture. But unlike most, he was unwilling to change as the nation did. Ford's life offers a remarkable vantage point for exploring and gauging the tensions that coursed through the nation at this time.

Ford was one of the most important figures in the great industrial transformation of the United States from a traditional rural society into a modern urban one. Ford's demand for efficiency and his mastery of the assembly line gave rise to modern mass production. Instead of producing unique autos every 12 hours, his organizational genius created cars "as identical as pins" in only 90 minutes. Factories rapidly instituted Ford's style of production, and "Fordism" — as it was quickly labeled — transformed the nation.

The lives of workers were forever changed under Ford's system, which efficiently produced identical products with unskilled labor. Mass production gave rise to mass consumption, as increasingly plentiful products were sold at ever lower prices. Ford's cars were a perfect demonstration of this shift: in 1910, each car cost $850, which was much more than a year's salary; by 1924, prices had fallen by two-thirds to just $290. In this new era of "consumer culture," Americans demanded ever newer, bigger, and brighter objects. In 1927, Ford introduced the Model A — which in a nod to consumer choice came in colors other than black — and later developed the more powerful V-8 engine.

As this new, ever-changing world unfolded, Ford — like millions of Americans — turned to the past for solace. He started to collect Americana, from the McGuffey readers that he had used as a child to the inn and tavern buildings that provided gathering places in colonial times. He began assembling a nineteenth century village called "Greenfield," a mixture of historic buildings from the nation's technological and cultural past. He even went so far as to simplify his diet and his dress and turn against modern medicine — though he eventually funded one of the most modern hospitals in America. As jazz became the popular music of the era, Ford preached the

purity and benefits to health of old-fashioned hoedowns. He even forced his suited executives to square dance with him in his barn.

But Ford was more than just unsettled by the new world he helped unleash; he began to detest it. He loathed the waste of World War I and was appalled by the uncouth frivolity of the Jazz Age. He condemned his 30-year old son Edsel for taking part in "wild" jazz parties that featured bootleg alcohol, "immoral modern art," and salacious jazz music. Like many traditionalists, Ford fought against what he saw as the "moral decline" overtaking the nation. He became a vigorous and outspoken crusader against drinking, smoking, and, of course, jazz.

Slowly, Ford's public persona became a victim of the very forces of progress that he helped unleash as it became tainted by repeated occurrences of corruption, brutality, and anti-Semitism. Ford's disgust with the new world seemed to harden into something more hostile and even sinister with each passing year. Abandoning his lectures to workers about leading a good, clean, thrifty American lifestyle, he began to spy on and intimidate them. The workers Ford embraced as comrades and deserving of a $5 day in 1914, were beaten in the streets by his thugs in 1937 for trying to organize a union. After first embracing Franklin Roosevelt and the New Deal, Ford came to detest the president as a malignancy who was destroying American values and society. The great irony of Ford is that he never understood his role in creating that new world; the tragedy of Ford is that the optimism of his early years was replaced by bitterness, fear, and even paranoia.

Just as he never accepted that he did not invent the automobile, Ford never accepted his vital role in ripping America from its rural roots and sending it chugging down the road to an urban future. He was raised as a good populist farm boy to distrust and fear Eastern bankers and financiers as parasites on the backs of the working classes. Yet Ford, like so many others trying to hold onto the traditions of the past, saw something even more sinister than mere parasites. He began to refer to vague enemies and conspiracies that reshaped America into something new and alien. In the 1920s he gave a name to these forces, calling them the "international Jewish conspiracy." In a series of 91 editorials from 1922 to 1923, Ford's paper, the *Dearborn Independent,* attacked the "Jewish menace" which he blamed for everything from the Bolshevik Revolution to jazz, and "the general deterioration in our literature and amusements." But when auto sales started to slump, he curtailed his editorials and blamed them on others, later referring to "dark forces" threatening the foundations of American culture. His rhetoric eventually reached the ears of a young German — Adolf Hitler — who celebrated Ford's 1938 birthday by bestowing the Iron Cross upon him.

Henry Ford can be described as a true genius of the modern world or called one of the last reactionaries attempting to hold back that world. Both are accurate and that is what makes Ford so fascinating and illustrative of his era. It was a time of profound change as one way of life slipped away for another, very different life. The new world was in large measure instigated by Ford, his machine, and his production line, yet sadly he never could understand nor live in that new world. Henry Ford may not have had the best of either world, but his uniqueness is that he reflected so much of both. ❋

Meet Doug Mishler
(Henry Ford)

Doug Mishler holds a Ph.D. in American culture from the University of Nevada, Reno, and has taught at the University of Nevada and Western Washington University. As a public historian, he wrote a history of the Ringling Brothers Circus and has consulted on several public television and Chautauqua programs. In addition to Henry Ford, Mishler has performed as P.T. Barnum, Theodore Roosevelt, Andrew Carnegie, William Lloyd Garrison, Ernie Pyle, William Clark, and Billy Sunday.

Henry Ford | 1863-1947

Henry Ford, c1934. *Courtesy of the Library of Congress*

1863	Born in Dearborn, Michigan
1879	Left father's farm to be an apprentice in a Detroit machine shop
1888	Married Clara Bryant
1896	Produced first automobile, the Quadricycle
1903	Organized Ford Motor Company
1908	Introduced Model T
1909	Declared that he was building automobiles "for the multitude"
1913	Initiated the moving assembly line
1914	Announced the first ever wages of $5 day
1920	*Dearborn Independent* began its anti-Semitic campaign
1927	Began producing Ford Model A
1933	Opened Greenfield Village
1936	Created the Ford Foundation
1937	Fought unionization including "Battle of the Overpass" riot
1938	Suffered a powerful stroke
1941	Ford Motor Company finally unionized
1947	Died at his home in Dearborn, Michigan

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Paul Robeson:
The People's Artist

By Marvin Jefferson

Paul Leroy Robeson was born in Princeton, New Jersey in 1898 to Reverend William Drew Robeson and Maria Louisa Bustill Robeson. He was the youngest in a family of five and was only three years old when his father was ousted in 1901 from his pastorate at the Witherspoon Street Presbyterian Church — a job he had held for 21 years. In 1904, Robeson received a more devastating blow — his mother died in a horrible fire.

After his wife's death, Reverend Robeson sent two of Robeson's siblings to boarding schools while the other two attended college. During this time, not only did Robeson and his father grow closer, but also the young boy's interaction with Princeton's African-American community influenced him greatly. In his autobiographical book, *Here I Stand*, Robeson wrote, "There must have been moments when I felt the sorrows of a motherless child, but what I most remember from my youngest days was an abiding sense of comfort and security . . . . If I were to try to put down the names of all the folks who helped raise me, it would read like a roster of Negro Princeton. In a way I was 'adopted' by all these good people."

Robeson was also influenced by the role of music in the Princeton African-American community: "Songs of love and longing, songs of trials and triumphs, deep-flowing rivers and rollicking brooks, hymn-song and ragtime ballad, gospels and blues and the healing comfort to be found in the illimitable sorrow of the spirituals . . . . Yes, I heard my people singing! In the glow of parlor coal stove and on summer porches sweet with lilac air, from choir loft and Sunday morning pews — and my soul was filled with their harmonies."

Finally, Robeson's early life in Princeton began to shape his politics. According to biographer Sterling Stuckey, "a form of socialism was acted out in that Princeton black community, and Robeson's identification with the working class was no mere abstraction." Robeson's evolution into a "people's artist" had its roots in Princeton's African-American community.

Robeson attended Rutgers University, where he was a football star and twice named an All-American. After graduating, he earned a law degree from Columbia University and became part of the intellectual, cultural, and artistic ferment of the Harlem Renaissance. Like many black artists at the time, Robeson felt his artistry could be a weapon in the fight against racism.

Robeson earned his stardom for his performances in two early Eugene O'Neill plays, *All God's Chillun Got Wings* in 1924 and *The Emperor Jones* in 1925. He also starred in his first film, *Body and Soul*, by Oscar Micheaux, the independent black filmmaker, in 1924 and gave his career-defining performance as Joe in the musical *Showboat* in London in 1928.

It would be as a concert singer, however, that Robeson found the art form that best expressed his hopes and beliefs. In the mid-1920s, Robeson formed a partnership

Paul Robeson | 1898–1976

Paul Robeson, 1943. *Courtesy of the Library of Congress*

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Paul Robeson in Electronic New Jersey (www.scc.rutgers.edu/njh/PaulRobeson)

Paul Robeson Centennial Celebration (cpsr.cs.uchicago.edu/robeson/index.html)

1898 Born in Princeton, NJ

1901 Father lost pastorate

1904 Mother died of burns in accidental household fire

1919 Graduated from Rutgers as valedictorian, Phi Beta Kappa member, and two-time All-American football team member

1921 Married Eslanda Cardozo Goode while at Columbia University Law School

1924 Offered the lead in two Eugene O'Neill plays, *All God's Chillun Got Wings* and *The Emperor Jones*, and made a silent movie, *Body and Soul*, for Oscar Micheaux

1925 Performed a concert with Lawrence Brown made up solely of African-American spirituals and folksongs

1928 Opened in the London production of *Showboat* and became an overnight sensation singing "Ol' Man River"

1930 Opened to great acclaim in *Othello* in London, the first black man to play the role since Ira Aldridge

1934 Visited the Soviet Union for the first time

1936 Appeared in *The Song of Freedom*

1938 Journeyed to Madrid to sing for International Brigade troops during the Spanish Civil War

1939 Returned to the United States to join the "rank and file" of the struggle for equality; performed *Ballad of Americans* to great acclaim

1943 Opened on Broadway in *Othello* to tremendous critical and audience acclaim

1949 Made speech at the Paris Peace Conference which caused a backlash in the United States

1950 Passport revoked and Robeson persecuted during the McCarthy era

1958 Robeson left for London after winning an eight year struggle for a passport

1963 Returned to the United States

1976 Died at the age of 77 on January 23

with Lawrence Brown, a noted pianist and arranger, and presented programs of African-American spirituals and folksongs to public audiences. For five years, they performed only African-American spirituals and folksongs in their concerts, but in the 1930s, they expanded their repertoire to include the songs of other cultures. Of all his accomplishments, Robeson felt that this was the most significant.

While living in London from 1927 to 1939, Robeson gained a reputation as the "people's artist," by dedicating his art to the struggle against oppression. When Robeson first came to London, he initially was feted by the upper classes, particularly after the success of *Showboat*. His rendition of "Ol' Man River" was such a showstopper, the producers decided to have Robeson perform in concert on the nights the show was not running. It was during this time that he began to identify with the "common people" of Britain, especially the miners of Wales and the mill workers of Manchester.

Robeson also lent his artistry to the causes of African people in London, from dockworkers to university students. Robeson learned native African languages and was actively involved in the anti-colonialist movement. It was during this time that Robeson wrote one of his most important essays, *I Want to Be African*, where he proclaimed "in my music, my plays, my films I want to carry always this central idea: to be African."

Robeson's first visit to the Soviet Union in 1934 further politicized him. He believed in the ideas and culture of the Soviet Union; in turn, the people and government of that country treated him with respect and dignity. This mutual admiration lasted until he died. He lowered the prices of his concerts so the working class could afford to come and performed as an actor in plays produced by progressive theatre companies such as the Union Theatre of London.

The Spanish Civil War solidified Robeson's convictions. He went to the battlefronts to see, encourage, and sing for the soldiers who were fighting against the fascists. Robeson was deeply moved by seeing African Americans as members of the Abraham Lincoln Brigade fighting for the socialist cause. In a 1937 speech during a rally to aid refugee children from the Spanish Civil War, Robeson boldly stated, "Like every true artist, I have longed to see my talent contributing in an unmistakably clear manner to the cause of humanity. Every artist, every scientist must decide now where he stands, he has no alternative, there is no standing above the conflict on Olympian Heights . . . . The artist must take sides. He must elect to fight for freedom or slavery. I have made my choice. I had no alternative."

In 1939 when Paul Robeson came back to the United States he vowed to join the rank and file of people fighting for freedom. He would sing "no more pretty songs," only songs that demanded freedom, justice, and equality. During World War II, Robeson strongly supported both the United States and the Soviet Union's war effort against German fascism. However, in the late 1940s and 1950s, Robeson's sympathy for communist governments made him a target for anti-communists, even though he criticized some of Stalin's activities.

Because of his political beliefs, Robeson's films and recordings were gradually withdrawn from public circulation. Accordingly, his fame faded and he died in Philadelphia in 1976. To the end, he believed in the brotherhood of all mankind and used his creativity and talent to promote this fundamental conviction. "This belief in the oneness of human kind, about which I have often spoken in concerts and elsewhere, has existed within me side by side with my deep attachment to the cause of my own race." ❋

Meet Marvin Jefferson (Paul Robeson)

Marvin Jefferson has an extensive background as a professional actor and since 1997 has portrayed Paul Robeson in every school in the Newark, NJ, school district. In 2005, he appeared as Robeson in the Colorado Chautauqua. He taught at Essex County College, the New Jersey Institute of Technology, and the Newark Community School of the Arts, and currently teaches acting at Bloomfield College. Jefferson studied acting at the Mason Gross School of Arts, Rutgers University.

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